

Music in North India: Experiencing Music, Expressing Culture

Instructor's Manual

By Patricia Shehan Campbell

To accompany George Ruckert's Music in North India (New York: Oxford University Press, 2004), a component of the Global Music Series, co-edited by Bonnie C. Wade and Patricia Shehan Campbell

Introduction

In the past three decades interest in music around the world has surged, as evidenced in the proliferation of courses at the college level, the burgeoning “world music” market in the recording business, and the extent to which musical performance is evoked as a lure in the international tourist industry. This has encouraged an explosion in ethnomusicological research and publication including production of reference works and textbooks. The original model for the “world music” course—if this is Tuesday, this must be Japan—has grown old as has the format of textbooks for it, either a series of articles in single multi-authored volumes that subscribe to the idea of “a survey” and have created a canon of cultures for study, or single-authored studies purporting to cover world musics or ethnomusicology. The time has come for a change.

This Global Music Series offers a new paradigm. Teachers can now design their own courses; choosing from a set of case study volumes, they can decide which and how many musics they will cover. The Series also does something else; rather than uniformly taking a large region and giving superficial examples from several different countries within it, in some case studies authors have focused on a specific culture or a few countries within a larger region. Its length and approach

permits each volume greater depth than the usual survey. Themes significant in each volume guide the choice of music that is discussed. The contemporary musical situation is the point of departure in all the volumes, with historical information and traditions covered as they elucidate the present. In addition, a set of unifying topics such as gender, globalization, and authenticity occur throughout the series. These are addressed in the framing volume, Thinking Musically, which sets the stage for the case studies by introducing ways to think about how people make music meaningful and useful in their lives and presenting basic musical concepts as they are practiced in musical systems around the world. A second framing volume, Teaching Music Globally, guides teachers in the use of Thinking Musically and the case studies. The instructional manuals on website offer teachers of K-12 and university students strategies for participatory and listening-based lessons to supplement the activities of the case study volumes.

The series sub-title, “Experiencing Music, Expressing Culture”, also puts in the forefront the people who make music or in some other way experience it and also through it express shared culture. This resonance with global history studies, with their focus on processes and themes that permit cross-study, occasions the title of this Global Music Series.

Suggested Education Level for Instructional Activity

<u>Code</u>	<u>Level</u>
AA	For All Ages
E	For Elementary school (particularly grades 3-6)
7-12	For Secondary (middle/high school)
C/U	For Collegiate/University classes (including music and non-music majors)

* Please note: For diacritic markings of words and names, please consult the glossary, pages 89-95, in Music in North India.